

COMMUNE



JULIANA PAEK
TEARS OF THINGS

Against the backdrop of her German-Korean identity Juliana Paek's interdisciplinary practice operates at the intersection of painting, installation, sculpture, and digitally mediated fabrication, engaging questions of subjectivity, inheritance, and relational ontology through materially layered compositions. Paek's work examines the construction of identity as a process conditioned by intergenerational memory, cultural displacement, and systems of symbolic transmission. Through the integration of figurative painting, diagrammatic structures, and fabricated sculptural forms, Paek constructs environments in which the psychological and the architectural become mutually constitutive. Through this layered visual language, Paek examines the tension between personal history and collective systems, addressing themes of cultural dissociation, vulnerability, and belonging.

Central to Paek's practice is an investigation into the instability of subject formation. Her works frequently position the body within fragmented or networked spatial systems that evoke both genealogical mapping and technological infrastructures. In this regard, for Paek identity is not a coherent or autonomous entity, but a contingent formation produced through relational and historical entanglements. In conjunction with this, is the interplay between intimacy and distance, with paintings that frequently portray fragile, emotionally charged figures that appear suspended between exposure and concealment.

Within this context, the works constituting the current exhibition have been composed through the philosophical lens of *lacrimae rerum*, in which sorrow and fragility are understood as embedded within the fabric of existence itself. In this regard, Paek's works are permeated by an atmosphere of suspended melancholia, where absence, fragmentation, and emotional residue emerge not as representational motifs alone, but as formal conditions. Thus, grief, functions less as narrative content than as an ontological structure embedded between bodies, objects, and memory.

Further theoretical thematic frameworks include a contemporary reinterpretation of the *Great Chain of Being*, where all forms of existence are interconnected within a larger metaphysical order. In this instance Paek's work holds an emphasis on the interconnected systems of human, technological, ancestral, and symbolic relations. Her practice frequently deploys branching forms and recursive visual motifs that suggest a non-hierarchical model of relationality in which entities exist through conditions of mutual dependence. In this sense, by destabilizing the distinctions between organic and constructed forms, individual and collective memory, Paek foregrounds a conception of existence structured through material interrelation within which emotional, ancestral, and material realities remain inseparably linked.

Paek's work ultimately resists fixed resolution, instead producing spaces of epistemological and emotional indeterminacy. Through creating spaces in which vulnerability becomes structural — where emotional states are embedded into material form, and where fragmentation itself operates as a mode of relation, the resulting environments function as speculative sites in which vulnerability is neither individualized but structurally embedded within broader networks of cultural and ontological relation.



JULIANA PAEK

Tattooed family genealogy, 2026

Oil and rust on cotton

120 x 100 cm

[High Resolution Image](#)

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JULIANA PAEK
A thing being lured, 2026
Oil and rust on cotton
120 x 100 cm

[High Resolution Image](#)

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JULIANA PAEK

Weeping, because objects are all I feel, No. 1, 2026
Steel frame, lead, freshwater pearl, oil and rust on cotton
26 x 20.5 cm

[High Resolution Image](#)

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JULIANA PAEK

Weeping, because objects are all I feel, No. 2, 2026

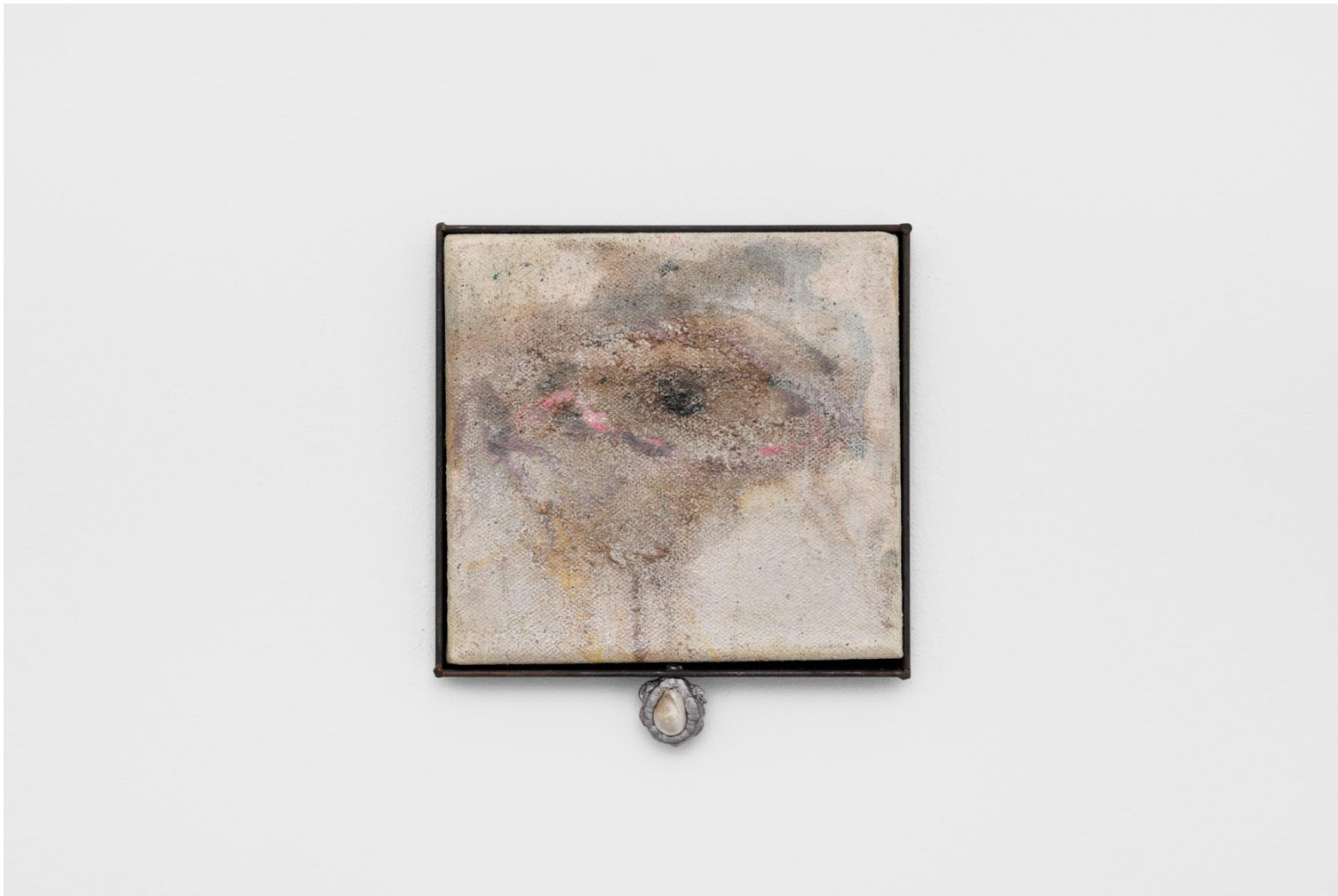
Steel frame, lead, freshwater pearl, oil and rust on cotton

25 x 23 cm

[High Resolution Image](#)

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JULIANA PAEK

Weeping, because objects are all I feel, No. 3, 2026

Steel frame, lead, freshwater pearl, oil and rust on cotton

24 x 21.5 cm

[High Resolution Image](#)

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JULIANA PAEK

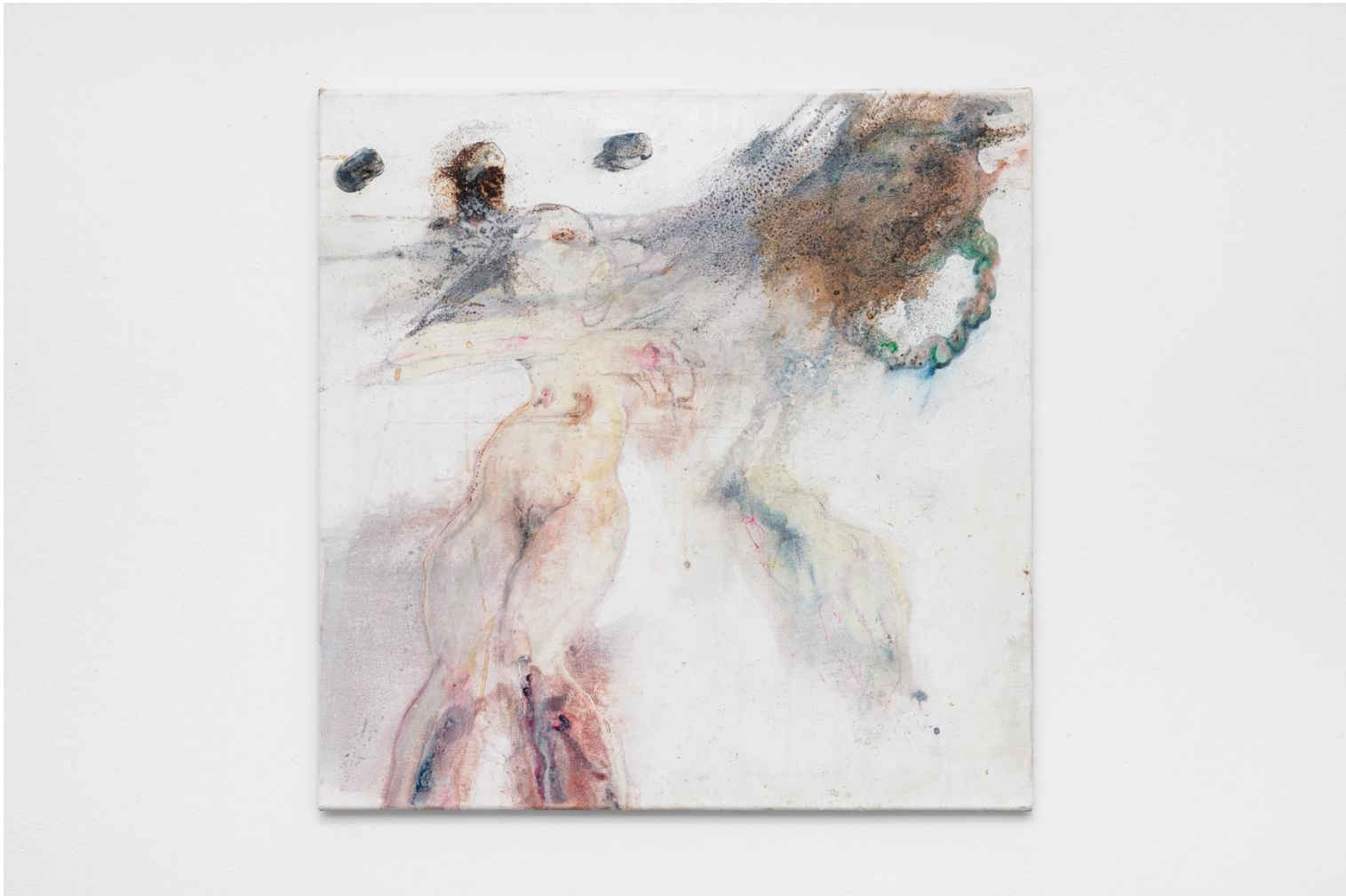
Weeping, because objects are all I feel, No. 4, 2026

Steel frame, lead, freshwater pearl, oil and rust on cotton

26 x 20.5 cm

[High Resolution Image](#)

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JULIANA PÆK
Untitled, 2026
Oil and rust on cotton
76 x 75 cm

[High Resolution Image](#)

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JULIANA PAEK
Untitled, 2026
Oil and rust on cotton
44 x 44 cm

[High Resolution Image](#)

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BIOGRAPHY **JULIANA PAEK**

Born in 1997, Düsseldorf, Germany
Lives and works in Düsseldorf, Germany

EDUCATION

2026 Düsseldorf Art Academy under Prof. Yesim Akdeniz and Prof. Maximiliane Baumgartner, Prof. Nick Mauss
2018 Philosophy and Art History at Heinrich Heine University

EXHIBITIONS

2025 'Portraits - Let Man Be Noble', curated by Dr. Barbara Hess, Braunsfelder, Cologne, Germany
2025 'Somewhere... Everyday. The Politicization of the Everyday', curated by the Bonn Exhibition Group, Women's Museum Bonn, Germany
2025 'Self Exit' (solo), curated by Maren Knapp, Nexus Nails, Düsseldorf, Germany
2024 'My Travel Diary', Metalhouse Gallery, Gyeonggido, South Korea
2024 'Fresh Positions', BBK Forum Düsseldorf, Germany
2024 'SILENC10', curated by Nathalie Sofie Schulz, reinraum e.V., Düsseldorf, Germany
2022 'A Light and a Heavy Body', curated by Gao Yutao, Caochangdi Art District, China

AWARDS

2026 Best Gruppe Art Award



OPENING RECEPTION:

Thursday 11.06.26
18:00-20:00

EXHIBITION DATES:

11.06.26- 10.07.26

OPENING HOURS:

Wed-Fri, 12:00-18:00

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All prices are in EUR and excluding VAT

